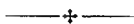


UNIVERSITY OF
LIBRARY
AT URBANA-CHAMPAIGN
MUSIC

THE HAPPY DAY.



Act I.

INTRODUCTION.

№ 1.

Words by
ADRIAN ROSS.

Music by
SIDNEY JONES.

Piano.

Moderato.

ff *L.H.* *f* *dim.* *f*

pp *f* *p* *dim.*

Ped. *

Ped. *

Ped. *

Ped. *

First system of musical notation. Treble and bass staves. Treble staff has a melodic line with eighth and sixteenth notes. Bass staff has a simple accompaniment. Dynamics: *p* (piano) and *acc.* (accents).

Second system of musical notation. Treble and bass staves. Treble staff continues the melodic line. Bass staff has a simple accompaniment. Dynamics: *cres.* (crescendo) and *do* (singing instruction).

Third system of musical notation. Treble and bass staves. Treble staff has a more complex melodic line with many beamed notes. Bass staff has a simple accompaniment. Dynamics: *sempre cresc.* (sempre crescendo) and *acc.* (accents).

Fourth system of musical notation. Treble and bass staves. Treble staff has a melodic line with eighth notes. Bass staff has a simple accompaniment. Dynamics: *f* (forte) and *dim.* (diminuendo).

Fifth system of musical notation. Treble and bass staves. Treble staff has a melodic line with eighth notes. Bass staff has a simple accompaniment. Dynamics: *p* (piano), *poco rit.* (poco ritardando), and *a tempo*.

Sixth system of musical notation. Treble and bass staves. Treble staff has a melodic line with eighth notes. Bass staff has a simple accompaniment. Dynamics: *molto rit.* (molto ritardando), *pp* (pianissimo), and *Bell.* (Bellini).

Tempo di Marcia.



musical score for piano, featuring six systems of staves (treble and bass clef). The key signature is three flats (B-flat, E-flat, A-flat). The notation includes various musical symbols such as notes, rests, and dynamic markings like *f* and *cresc.*

Tempo I.

5

First system of music. Treble and bass staves. Treble staff has a melody with eighth notes and a slur. Bass staff has a simple accompaniment. Dynamics: *f* (forte) in the treble staff.

Second system of music. Treble and bass staves. Treble staff has a melody with eighth notes and a slur. Bass staff has a simple accompaniment. Dynamics: *f* (forte) in the treble staff.

Third system of music. Treble and bass staves. Treble staff has a melody with eighth notes and a slur. Bass staff has a simple accompaniment. Dynamics: *meno mosso* (less motion) in the treble staff. Text: *(Curtain)* in the bass staff.

Fourth system of music. Treble and bass staves. Treble staff has a melody with eighth notes and a slur. Bass staff has a simple accompaniment. Dynamics: *f* (forte) in the treble staff. Text: *1st GIRL.* above the treble staff. Text: *The* below the treble staff.

Fifth system of music. Treble and bass staves. Treble staff has a melody with eighth notes and a slur. Bass staff has a simple accompaniment. Dynamics: *p* (piano) in the bass staff. Text: *1st G.* above the treble staff. Text: *clock up - on the pa - lace tow'r is* below the treble staff.

1st G. point - ing to the morn - ing hour, _____ So

Ad. *

L.H.

1st G. ring up - on the sil - ver chime Our fair Prin - cess's wak - ing time, So

Ad. *

1st G. ring _____ Our fair Prin - cess's wak - ing time!

Ad. * *Beil strikes nine*

1st G. _____

rit

Ad. *Allacca.*

Nº 2.

SONG.— (Diana).

"THE HAPPY DAY!"

Words by
ADRIAN ROSS.Music by
SIDNEY JONES.

Allegretto.

Diana.

Piano.

DI

1. Wake, wake, for the sun is high, And the sil - ver chimes are

DI

call - ing; Do not sigh for the dreams gone by. And the

D1. sil - ver moon - beams fall - ing!

D1. Morn - ing comes with its gold - en beams, Bring - ing joy, Bring - ing

*Red. **

D1. joy — that is more than dreams, Sha - dow and sad - ness

poco rit.

D1. pass a - way - There's an - oth - er hap - py, hap - - py day!

a tempo *mf*

DI.

2. Wake,

DI.

wake, for the sky is clear, Not a cloud of grief or sor - row;

DI.

Nev - er fear, for the day is here That will have a bright - er

DI.

mor - row! Soon is

FI
com - ing the call that tells, Wed - ding joy, Wed - ding

Red. * Red. * Red. *

DI
joy on the gold - en bells -

DI
Call - ing you down the ro - sy way Of an end - less hap - py,

poco rit. *a tempo*

DI
hap - - py day!

mf Red. *

Nº 3.

CONCERTED NUMBER-(Girls.)

"THE TROUSSEAU."

Music by
SIDNEY JONES.

Allegretto.

Girls. 

Piano. 

GIRLS. 

Her 

GIRLS. 

High-ness - 's trous - seau, Her High-ness - 's trous - seau Let us 

GIRLS:  lav it and dis - play it For her eyes be - fore we go! As

GIRLS:  white as driv - en snow, Or foam on o - cean's flow - How sur -

GIRLS:  -pris - ing at her ris - ing When she sees her own trous - seau, she sees her

GIRLS:  own trous - seau!

1st GROUP. CONTRALTOS. (with Veil).



Here are the gra - ces Of del - i - cate la - ces, Veil - ing the blush of the

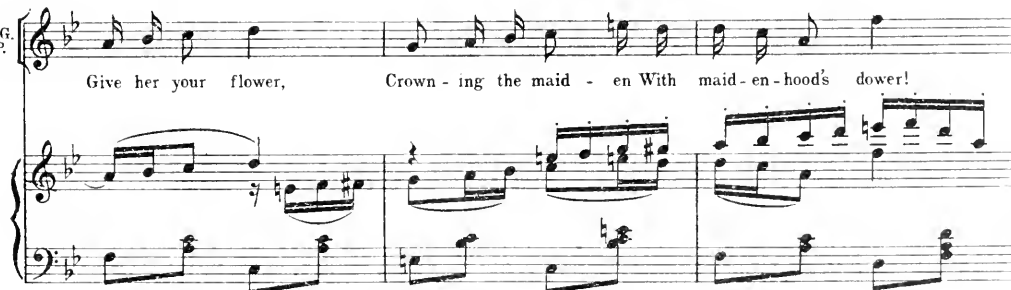
1st G.
CON.


fair - est of fa - ces! Light on her tress - es As lov - ers' ca - ress - es -

2nd GROUP. SOPRANOS. (with Wreath).

1st G.
CON.


Here is the veil for the best of prin - cess - es! Or - ange, gold la - den,

2nd G.
SOP.


Give her your flower, Crown - ing the maid - en With maid - en - hood's dower!

2nd G.
SOP.

rit.

Then when the pet - als are rea - dy for shed - ding, Give us your gold for the

rit.

Tempo di Minuet.

3rd GROUP. CONTRALTOS. (with Bridal Gown).

2nd G.
SOP.

joy of the wed-ding! Lay down Her love-ly wed - ding gown

3rd G.
CON.

Where the sil - ver shim-mer Makes the sat - in dim - mer! Un - furl The

3rd G.
CON.

broi-der-ies of pearl On the folds that shiv - er, Rip-pling like a riv - er!

L.H.

4th GROUP. SOPRANOS. (with Gloves).

And now each dain-ty glove For hands that ma-ny love—

The score consists of a vocal line for sopranos and a piano accompaniment. The key signature is one sharp (F#). The vocal line has a melodic line with lyrics and a lower line with rests. The piano accompaniment features a flowing melody in the right hand and a supporting bass line in the left hand. There are four measures in total, with a repeat sign at the end.

5th GROUP. (with Shoes).

And here's a lit-tle shoe, And here's its bro-ther too—

The score consists of a vocal line and a piano accompaniment. The key signature is one sharp (F#). The vocal line has a melodic line with lyrics and a lower line with rests. The piano accompaniment features a flowing melody in the right hand and a supporting bass line in the left hand. There are four measures in total, with a repeat sign at the end.

6th GROUP. (with Fan).

And now a fea-ther fan - rit. To tease the hap-py man! ALL. Her

The score consists of a vocal line and a piano accompaniment. The key signature changes from one sharp (F#) to one flat (Bb) after the first measure. The vocal line has a melodic line with lyrics and a lower line with rests. The piano accompaniment features a flowing melody in the right hand and a supporting bass line in the left hand. There are four measures in total, with a repeat sign at the end.

Tempo 1.

ALL. High-ness-'s trouts-seau, Her High-ness-'s trouts-seau! Let us

The score consists of a vocal line and a piano accompaniment. The key signature is one flat (Bb) and the time signature is 2/4. The vocal line has a melodic line with lyrics and a lower line with rests. The piano accompaniment features a flowing melody in the right hand and a supporting bass line in the left hand. There are four measures in total, with a repeat sign at the end.

ALL. 

lay it and dis-play it For her eyes be-fore we go! As white as driv-en

ALL. 

snow, Or foam on o-cean's flow- How sur-pris-ing at her

ALL. 

ris-ing When she sees her own trous-seau, she sees her own trous-seau! So,

ALL. 

So, On tip-toe Let us go On tip-toe Let us go!

Nº 4.

MARCH & SOLO- (Anglemere.)

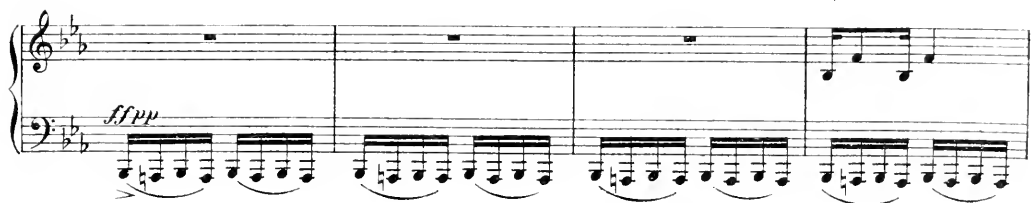
Words by
ADRIAN ROSS.

"TIS TO-DAY."

Music by
SIDNEY JONES.

Tempo di Marcia.

Piano.





ANGLEMERE. (*Off stage*)

'Tis to - day I leave you for ev - er, But ere I

pp

Fourth system of music, featuring the vocal entrance of Anglemere. The vocal line is written on a single staff, and the piano accompaniment is on two staves. The piano part begins with a *pp* (pianissimo) dynamic marking.

ANG.

go a - way I have a word to say!

Fifth system of music, continuing Anglemere's vocal line. The piano accompaniment supports the vocal melody with chords and moving lines in both hands.

ANG. Queen of my life, la - dy of my love, What can I

pp

ANG. say to you? How shall I pray to you? I look and look, to

ANG. where you shine a - bove, Far from my fire Of wild de -

ANG. - sire! Say not a word, ans - wer not a - gain -

ANG. Why should I cry to you? Noth - ing am I to you!

ANG. On - ly a man, lov - ing you in vain, I tell you so -

And then, I go!

Bells.

pp e cresc.

cresc.

This page of musical notation is for a piano piece, consisting of six systems of staves. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The notation includes various musical elements:

- System 1:** Starts with a forte (*ff*) dynamic. The right hand features a melody with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes.
- System 2:** Continues the melodic and accompanimental patterns, with some chords marked with accents.
- System 3:** The right hand melody becomes more complex, incorporating slurs and ties. The left hand continues its accompaniment.
- System 4:** The right hand features a series of chords and moving lines, with some notes marked with accents.
- System 5:** The right hand has a more active melody with sixteenth-note runs, while the left hand has a dense texture of chords.
- System 6:** The final system shows a continuation of the complex textures, with the right hand having a melodic line and the left hand a dense chordal accompaniment.

The image displays a page of musical notation, likely for a piano piece, consisting of five systems of staves. The key signature is two flats (B-flat and E-flat). The notation includes various musical elements such as chords, arpeggios, and dynamic markings.

The first system shows a complex arrangement of chords and arpeggios in both hands. The second system features a more melodic line in the right hand with a 'Ced.' (Crescendo) marking. The third system continues with a similar melodic line and includes a 'Ced.' marking. The fourth system shows a more rhythmic and harmonic progression. The fifth system concludes the piece with a final chord and a 'Segue No 4.' marking.

Segue No 4.

N^o 5.

CHORUS.

"ASSEMBLE HERE TO GREET."

Words by
ADRIAN ROSS.Music by
SIDNEY JONES.*Allegro maestoso.*

Piano.

The piano introduction is in 2/4 time, key of D major. It begins with a forte (f) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

This section contains the vocal staves for Soprano (Ladies), Tenor (Courtiers), and Bass, along with the piano accompaniment. The vocal parts enter with a forte (f) dynamic and the lyrics "As -". The piano accompaniment continues with a melodic line in the right hand and a harmonic accompaniment in the left hand.

This section contains the vocal staves for the Chorus (Soprano, Tenor, and Bass) and the piano accompaniment. The vocal parts enter with a mezzo-forte (mf) dynamic and the lyrics "-sem - ble here to greet The bride - groom and his suite, Per -". The piano accompaniment continues with a melodic line in the right hand and a harmonic accompaniment in the left hand.

CHO. - form - ing our most plea - sur - a - ble du - ty, And

- form - ing our most plea - sur - a - ble du - ty, And

- form - ing our most plea - sur - a - ble du - ty, And

CHO. in our ga - la dress Sur - round the fair Prin - cess With

in our ga - la dress Sur - round the fair Prin - cess With

in our ga - la dress Sur - round the fair Prin - cess With

CHO. all Va - lar - ia's chi - val - ry and beau - ty.

all Va - lar - ia's chi - val - ry and beau - ty.

all Va - lar - ia's chi - val - ry and beau - ty.

Jew - els and ai - grettes! Fans that fold and flash!
 CHO. Stars and e - pau-lettes!
 Stars and e - pau-lettes!

Nev - er was there such a dis - play
 CHO. Sword and sa - bre - tache! Nev - er was there such a dis - play
 Sword and sa - bre - tache! Nev - er was there such a dis - play

(Though in a re - strict - ed a - re - a) As on this re -
 CHO. (Though in a re - strict - ed a - re - a) As on this re -
 (Though in a re - strict - ed a - re - a) As on this re -

CHO. -cep - tion day Of Her High - ness of Va - la - ri -

Tempo di Valse.

CHO. - a. - a. - a. - a.

Tempo di Valse.

mf

MAIDS OF HONOUR.

A1 -

M. of H.  - though Her Il - lus - tri - ous High-ness In beau - ty and charm is a -

M. of H.  - lone, We fan - cy, in spite of our shy - ness, We

M. of H.  add to the blaze of her throne! The moon in the pride of her

M. of H.  lus - tre ls cir - cled by stars in the blue - One

M.of H. 

rose may be queen of the clus - ter- The birds are worth look - ing

M.of H. 

at too! Queen is the Moon, Reign-ing a - far,

SOPRANO. *p*

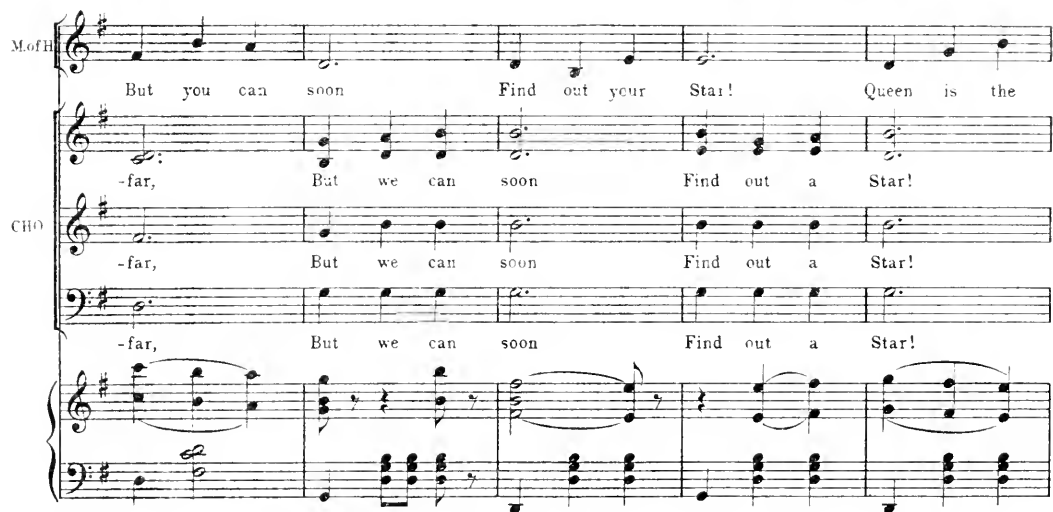
TENOR. *p*

BASS *p*

Queen is the Moon, Reign-ing a -

Queen is the Moon, Reign-ing a -

Queen is the Moon, Reign-ing a -

M.of H. 

But you can soon Find out your Star! Queen is the

-far, But we can soon Find out a Star!

CHO *p*

-far, But we can soon Find out a Star!

-far, But we can soon Find out a Star!

MofH. *Rose, Roy - al of blood; What if you chose Mere - ly a*

CH. *Queen is the Rose, Roy - al of blood; What if we chose*

Queen is the Rose, Roy - al of blood; What if we chose

cresc. sfz do

MofH. *bud? Stars, as you know, An - swer a wink; Rose - buds can*

CH. *Mere - ly a bud? Stars, as we know, An - swer a wink;*

Mere - ly a bud? Stars, as we know, An - swer a wink;

f L.H. p


M. of H. 
 grow Ten-der-ly pink— Tall Gren-a - dier, Dash-ing Hus -

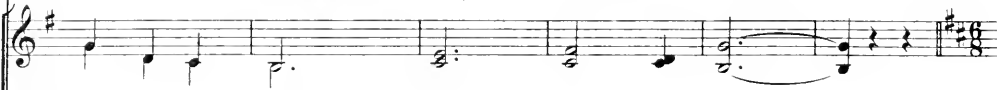

 Rose - buds can grow Ten-der-ly pink— Dain - ty and dear

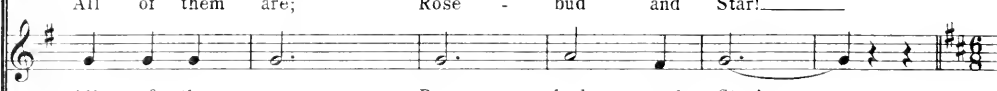
CHO. 
 Rose - buds can grow Ten-der-ly pink— Dain - ty and dear

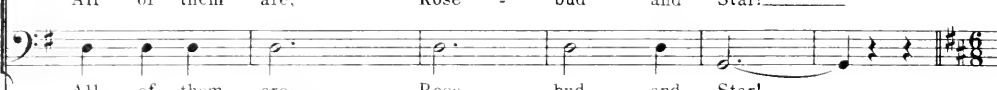

 Rose - buds can grow Ten-der-ly pink— Dain - ty and dear




M. of H. 
 - sar, Look at us here, Rose - bud and Star!_____


 All of them are; Rose - bud and Star!_____

CHO. 
 All of them are; Rose - bud and Star!_____


 All of them are; Rose - bud and Star!_____



Allegro moderato.

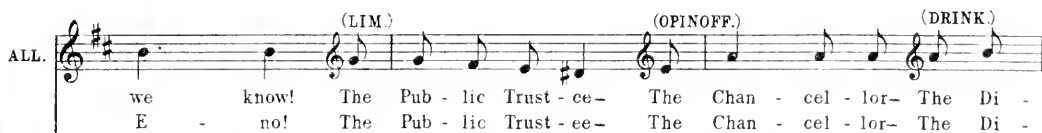


Moderato.

OPINOFF, LIMITSKY & DRINKAVINK.



1. We are the Three who come to the fore, Re - mark - a - ble men, as
 2. We are so good, we could - n't be more, We're sound as the salt of



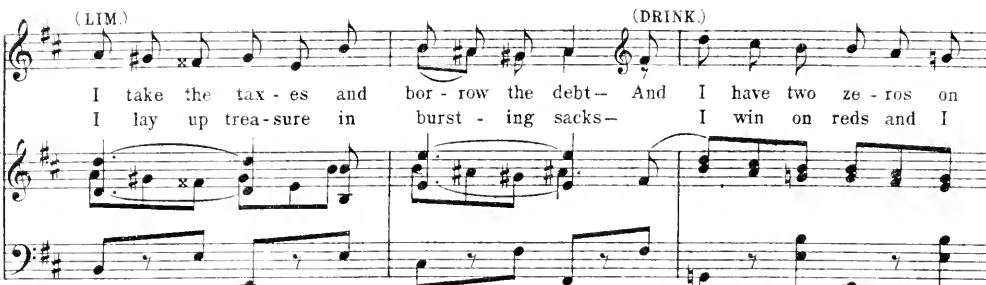
(OPINOFF)

DRI. 

- rect - or of the Ca - si - no! I am the head of the Ca - bin - et -

- rect - or of the Ca - si - no! I light - ly le - vy the In - come Tax -

(LIM.) (DRINK)



I take the tax - es and bor - row the debt - And I have two ze - ros on

I lay up trea - sure in burst - ing sacks - I win on reds and I

(ALL)

DRI. 

my rou - lette - Fi - nance is what we all three know! So

save on blacks - So life is an end - less bean - o! Of

(OPIN.) (LIM.) (DRINK)

ALL. 

we are im - port - ant men, we think - Op - pin - off - Lim - it - sky - And

pro - bi - ty we're the per - fect pink - Op - pin - off - Lim - it - sky - And

DRI. *f* (ALL.)
 Drin - ka - vink! Three names that ring with a gold - en chink, Op - pin -
 Drin - ka - vink! In hear - ty hom - age we hum - bly link Op - pin -

CHO.
 Three names that ring with a gold - en chink, Op - pin -
 In hear - ty hom - age we hum - bly link Op - pin -

Three names that ring with a gold - en chink, Op - pin -
 In hear - ty hom - age we hum - bly link Op - pin -

ALL. 1. *D.C. 2.*
 - off - Lim - it - sky - And Drin - ka - vink! Drin - ka - vink!
 - off - Lim - it - sky - And Drin - ka - vink! Drin - ka - vink!

CHO.
 - off - Lim - it - sky - And Drin - ka - vink! Drin - ka - vink!
 - off - Lim - it - sky - And Drin - ka - vink! Drin - ka - vink!

- off - Lim - it - sky - And Drin - ka - vink! Drin - ka - vink!
 - off - Lim - it - sky - And Drin - ka - vink! Drin - ka - vink!

p *D.C. 2.*

Allegro marziale. SOLDIERS.

In a fes - tal march From the gate - way arch We con -

SOLDIERS - voyed the State gold coach - es! Now we wait in - tent For the

SOLDIERS word - pre - sent! When the no - ble Prince ap - proach - es! Though we

SOLDIERS must ad - mit We are few though fit, We man - œu - vre with a will, And our

The musical score is written for voice and piano. It features a key signature of one sharp (F#) and a 2/4 time signature. The tempo and mood are indicated as 'Allegro marziale'. The score is divided into four systems, each with a vocal line (SOLDIERS) and a piano accompaniment. The lyrics are: 'In a fes - tal march From the gate - way arch We con -', '- voyed the State gold coach - es! Now we wait in - tent For the', 'word - pre - sent! When the no - ble Prince ap - proach - es! Though we', and 'must ad - mit We are few though fit, We man - œu - vre with a will, And our'. The piano accompaniment includes dynamic markings such as 'f' (forte) and 'p' (piano), and articulation marks like accents and slurs. A specific instruction 'N.B. A cut may be made from ♯ to ♯' is provided at the bottom.

N.B. A cut may be made from ♯ to ♯.

SOLD: mar - tial squads Are a sight for gods Do - ing cer - e - mo - nial drill!

SOLDIERS.

In a fes - tal march From the gate - way arch We con - veyed the State gold

SOLD: coach-es! Now we wait in - tent For the word - pre - sent! When the no - ble Prince ap - proach-es!

SOP. *f* Call, Call, Trum-pets down the hall! Who is this that comes—

CHO. TEN. *f* Call, Call, Trum-pets down the hall! Who is this that comes—

BASS. *f* Call, Call, Trum-pets down the hall! Who is this that comes—

f

our way? Drums, Drums, Ec - ho as he comes

CHO. our way? Drums, Drums, Ec - ho as he comes

our way? Drums, Drums, Ec - ho as he comes

f

In his fes - ti - val ar - ray! Shout, shout,

CHO. In his fes - ti - val ar - ray! Shout, shout,

In his fes - ti - val ar - ray! Shout, shout,

f

CHO. Hang our ban - ners out, Let us all be glad and gay!

Hang our ban - ners out, Let us all be glad and gay!

Hang our ban - ners out, Let us all be glad and gay!

CHO. Let the mer - ry chimes a - bove Ring our loy - al -

Let the mer - ry chimes a - bove Ring our loy - al -

Let the mer - ry chimes a - bove Ring our loy - al -

CHO. - ty and love, our loy - al - ty, For the

- ty and love, our loy - al - ty, For the

- ty and love, our loy - al - ty, For the

CHO. bride - groom comes to - day! Hur-rah! Hur-rah! Hur-rah!

CHO. Hur-rah! Hur-rah! Hur-rah! Let us all be glad and

CHO. gay, For the bride - groom comes to - day! rit.

N^o 6.

DUET.— (Diana and Denis.)

"ENGLAND"

Words by
ADRIAN ROSS.Music by
PAUL A. RUBENS.

Moderato.

Piano.

Brightly.

DIANA.

DENIS.

DL.

Come back a-gain to the isle of the sea, Come where a man and his

DEN.

DIANA.

love can be free! There, where the spok - en Word is not brok - en.

DL.

Firm through all fir - tune, what - ev - er may be!

DENIS.

DEN. Un - der the grey skies or un - der the blue.

DIANA.

DEN. There is the home where a love can be true! We know no o - ther -

BOTH.

DI. Eng - land, our mo - ther - Take us a - gain, we are com - ing to you!

REFRAIN

Slowly. (tenderly)

BOTH. Eng - land to dream of, Eng - land to sigh for, Eng - land to live for, to

BOTH. *rall.* do for, to die for! *a tempo* Best of all lands un - der hea - ven a - bove—

BOTH. Eng - land to love in, and Eng - land to love!

With feeling. *Brightly.*
DIANA Fair are the lands that are

DEIN. near to the sun; Home is the fair - est, when all's said and done!

DIANA.

DL. Mea - dows we played in, Lanes that we strayed in, — One land can give them, and

DENIS.

DL. there is but one! Birds will be nest - ing on trees that we know,

DIANA.

DEN. Out on the hedge - rows the wild ro - ses blow — We'll mate and nest there,

BOTH.

DL. Work there and rest there, Love in the land where we loved years a - go!

REFRAIN.
Slowly. (tenderly)

BOTH.

Eng - land to dream of, Eng - land to sigh for, Eng - land to live for, to

BOTH.

rall. do for, to die for! *a tempo* Best of all lands un - der hea - ven a - bove —

BOTH.

rall. Eng - land to love in, and Eng - land to love! *a tempo*

BOTH.

Eng - land, Eng - land, Eng - land to love! *rit.*

a tempo

rit.

No. 7.

TRIO.—(Oppinoff, Limitsky, Drinkavink)

"HANG TOGETHER!"

Words by
ABRIAN ROSS.

Music by
PAUL A. RUBENS.

Voice. *♩ Moderato.*

Piano. *f*

1. (OPPIN) We are in for dir - ty wea - ther, And the
2. (OPPIN) So with el - o - quence pre - vail - ing I will

fz *p*

glass is fall - ing low— (LIM) Not a doubt of it— (DRIN) Not a
mag - ni - fy and praise Your ca - pa - ci - ty— High ca -

doubt of it! (LIM) So we have to stand to - ge - ther, And to
- pa - ci - ty! (LIM & DRIN) We will say your on - ly fail - ing Is a

stick it all we know!-(OFFIN) Till we're out of it- (DRIN) Fair - ly
mor - bid kind of craze For ve - ra - ci - ty- Yes, ve -

out of it! (OFFIN) We may have to leave our of - fi - ces and
- ra - ci - ty! (OFFIN) But I'll try to stretch a point for you, and

o - ther lit - tle gains, For a pri - son in Kam-tchat - ka where it
stretch it pret - ty far- (LIM) I will say you're all you ought to be and

near - ly al - ways rains! (LIM) And the cli - mate is - n't plea - sant when they
no - thing that you are! (DRIN) And I'll swear to all your state - ments till my

send you there in chains, For a bout of it - (DRINK) And the
face is *rouge et noir* With men - da - ci - ty! (OPPIN & LIM) With men -

(All shudder)

knout of it!
- da - ci - ty!

REFRAIN

(ALL) So we've
(ALL) For we've

all got to hang to - ge - ther, Hang to - ge - ther, hang to - ge - ther!
all got to hang to - ge - ther, Hang to - ge - ther, hang to - ge - ther!

(OPPIN) If we're not to la - bour in a mer - ry min - ing gang to - ge - ther!
 (OPPIN) Or we'll face a row of men with ri - fles that will gang to - ge - ther!

(LIM) Shuf - fling round in ir - ons that con - tin - u - al - ly clang!-(OPPIN) If we
 (LIM) Or per - haps a learn - ed judge will give us a har - angue!-(OPPIN) If we

don't hang to - ge - ther!-(LIM) But we must hang to - ge - ther!-(DRIN) If we
 don't hang to - ge - ther!-(LIM) Then we must hang to - ge - ther!-(DRIN) If we

do hang to - ge - ther- (ALL) We shall hang!
 do hang to - ge - ther- (ALL) We shall hang!

f *L.H.* *ff* *D.C. S*

No. 8.

SONG.— (Anglemere)

"TRUANT LOVE!"

Words by
ADRIAN ROSS.Music by
SIDNEY JONES.

Moderato.

Anglemere

Piano.

The first system of the musical score. It begins with a treble clef, a key signature of one sharp (F#), and a time signature of 6/8. The tempo is marked 'Moderato.' The vocal line for 'Anglemere' consists of four measures of whole rests. The piano accompaniment, marked with a 'p' (piano) dynamic, consists of two staves (treble and bass clef). The right hand plays a series of chords and eighth notes, while the left hand plays a steady eighth-note bass line.

AN

1. Cu - pid's ter - ri - bly

The second system of the musical score. The vocal line for 'AN' consists of four measures of whole rests, followed by a half note and a quarter note in the final measure. The piano accompaniment continues with the same pattern as the first system, providing harmonic support for the vocal line.

AN.

in - ter - fer - ing, Pry - ing, peer - ing Ev - e - ry-where!

The third system of the musical score. The vocal line for 'AN.' consists of four measures of eighth and quarter notes. The piano accompaniment continues with the same pattern as the previous systems, providing harmonic support for the vocal line.

AN. When you've bolt - ed the door be - hind him, You will find him Back on the stair!

AN. He will make his way To a fair prin - cess, And

mf accel. *a tempo*

AN. what he'll say, You ne - ver will guess! ——— You ne - ver will guess!

dim. *poco rit.*

AN. Love is a tru - ant boy, Mis - chief is all his joy;

a tempo

AN. He will be stray - ing Off on the wing, Go - ing a - May - ing

AN. *rit.* Out in the Spring! *a tempo* Laugh-ing at law and rule,

AN. Ma - king the wise a fool, Teas - ing and trick - sy,

AN. Pert as a pix - ie, Love's _____ run a - way from school! _____

AN.

AN.

2. When you've or-dered the cake and car-riage,

AN.

Made a mar-riage Pro-per and prim, Cu-pid comes when you don't ex-pect it,

AN.

And he's wreck'd it Just for a whim. Tho'the

mf accel. *a tempo*

AN. bells ring on For the hap - py day, The bride is gone For

AN. ev - er a - way, For ev - er a - way.

dim. *poco rit.*

AN. *a tempo* Love is a tru - ant boy, Mis - chief is all his

a tempo

AN. joy; He will be stray - ing Off on the wing,

AN. *rit.* *a tempo*

Go - ing a - May - ing Out in the Spring! Down by the way - side

cresc. *rit.* *a tempo*

AN. pool, Ga - ther-ing blue - bells cool-

AN. Lost in the sha - dy Wood with his la - dy, Love's _____

AN. *a tempo*

— run a - way from school! _____

a tempo *L.H.* *8va...*

No 9.

CHORUS OF PEASANTS & DANCE.

"LITTLE MOTHER"

Words by
ADRIAN ROSS.Music by
SIDNEY JONES.*Andante con moto.*

Peasants: 


Piano: 

In Unison.

CHO. 

Lit-tle Moth-er of our land, Fair and fond and



CHO. 

dear, May we live be - neath your hand Man - y a hap - py year!



N.B. This number may commence at the Common time section on page 56.

SOPRANO I & II.
Lit - tle gifts_ we bring to you, Poor is all_ we

TENOR.
Lit - tle gifts_ we bring to you, Poor is all_ we

BASS.
Lit - tle gifts_ we bring to you, Poor is all_ we

CHO.
have and do, But our hearts are great_ and true_

have and do, But our hearts are great and true—

have and do, But our hearts are great and true—

CHO.
We_ have brought them here!

We have_ brought them here!

We have brought them here!

Meno mosso.

CHO. Lit - tle

Meno mosso.

15

CHO. Moth - er, With your crown of flow'rs, When a hun-dred years are done, May you

Moth - er, With your crown of flow'rs, When a hun-dred years are done, May you

Moth - er, With your crown of flow'rs, When a hun-dred years are done, May you

CHO. still be ours! To no

still be ours! To no

still be ours! To no

15

CHORUS

oth - er Would we ev - er bow; Stay with us as you are now, Lit - tle

oth - er Would we ev - er bow; Stay with us as you are now, Lit - tle

oth - er Would we ev - er bow; Stay with us as you are now, Lit - tle

CHORUS

Moth - er!

Moth - er!

Moth - er!

CHORUS

rall. e dim.

DANCE.

Tempo di Mazurka.

The musical score is arranged in five systems, each consisting of a piano (treble) staff and a bass (bass) staff. The key signature is one sharp (F#) and the time signature is 3/4. The score includes various musical notations such as triplets (marked with a '3' and a slur), slurs, and dynamic markings like 'ff' (fortissimo) and 'cresc.' (crescendo). The first system begins with a piano (ff) marking. The second system includes a 'cresc.' marking and a double bar line. The third system includes a 'cresc.' marking and a double bar line. The fourth system includes a 'cresc.' marking and a double bar line. The fifth system includes a 'cresc.' marking and a double bar line. The score is written in a style typical of 19th-century musical notation, with a focus on melodic and harmonic development.



This page contains six systems of musical notation, each consisting of a treble and bass staff. The key signature is one sharp (F#). The notation includes various musical elements:

- System 1:** Starts with a forte (*ff*) dynamic. The bass staff features a series of chords marked with accents and a 'Ped.' (pedal) instruction. The treble staff has a melodic line with triplets.
- System 2:** Continues the melodic and harmonic development. The bass staff has a steady accompaniment of chords.
- System 3:** Features more complex melodic lines in both staves, including triplets and slurs.
- System 4:** The melodic lines become more intricate with triplets and slurs. The bass staff continues with harmonic support.
- System 5:** Includes an *accel.* (accelerando) marking. The tempo increases as the melodic lines become more rapid.
- System 6:** Concludes with a very forte (*fff*) dynamic. The music features rapid melodic passages and complex chordal textures in both staves.

Nº 10.

SONG.—(Mary.)

“AS POOR AS THAT.”

Words and Music by

PAUL A. RUBENS.

Mary. *Slowly.*

Piano. *mf*

MARY. *p*

1. When you've al - ways *had* lots of mon - ey, It must be fun
 2. As you or - der mar - vel - lous dress - es From day to day,

MARY.

Just for once to live as the poor do, To see how it's done!
 It must be de - light - ful to won - der If you can — pay!

MARY.

rall.

Love in a cot-tage- bread and cheese— Ah! give me these.—
 Oh, what a joy to be in debt— And quite for- get!

rall. *a tempo*

MARY.

Very slowly- with expression

It must be won-der-ful Not to have a pen-ny in the whole wide
 It must be won-der-ful Not to have a coun-try house in which to

MARY.

world! It must be won-der-ful When you can't af-ford to have your
 stay; It must be won-der-ful Not to have a car, but take a

MARY.

hair waved and curled! It must be won-der-ful
 tax-i all day!- It must be won-der-ful

MARY.

Hav-ing to live in a third floor flat! It must be
On-ly to have one ex-pen-sive hat! It must be

MARY.

won-der-ful To be as poor as that!
won-der-ful To be so poor as that!

L.H. *rall.* D.C.

MARY.

mf

MARY.

Slowly

3. What a joke to have to go shop-ping With just a pound!

p

MARY.

Oh! what fun to lunch in a grill-room Low down un-der ground;

MARY.

Then have to walk home—half a mile— And try to smile!

rall. *a tempo*

MARY.

Very slowly— with expression

It must be won-der-ful Not to have as-pa-ra-gus the

MARY.

whole year through, It must be won-der-ful

MARY.

When a new po - ta - to is - n't *real - ly* quite

MARY.

new: It must be won - der - ful No *ca - vi - ar* for your

MARY.

Per - sian Cat! It must be won - der - ful To be as

L.H. *rall.*

MARY.

poor as that!

No. 11.

SONG.— (Anglemere.)

"YOURS TO THE END."

Words by
ADRIAN ROSS.Music by
SIDNEY JONES

Anglemere. *Andante.*

Piano. *p*

Con Ad.

ANG

I. No - thing I ask you now to give. Nev - er a smile or sigh -

ANG

On - ly a deed to do while I live, On - ly a death to die! To

Più mosso.

ANG.

see you, to hear you, To serve you, be near you, Un -

ANG.

- swerv - ing In serv - ing, Though love may pass me by!

REFRAIN.

ANG.

Yours to the end, Lov - er or friend, Just as it pleas - es you;

ANG.

Wait - ing your call, Read - y for all That you may bid me do!

ANG

Your lov-er if you take me, ——— Your friend if you for-sake me, ———

ANG

What - ev - er you will make me, Yours to the end am

ANG

I.

ANG

2. More than you give I will not pray, Dream - ing my dream a - lone,

ANG. *How you might choose to give me one day All for my ve - ry own! To*

Più mosso.
ANG. *crown me with splen - dour Of lov - ing sur - ren - der, Your*

ANG. *ser - vant, Still fer - vent, Be - side you on the throne!*

Ced. *

REFRAIN.
ANG. *Yours to the end, Lov - er or friend, just as it pleas - es you;*

R.H. L.H.

ANG. Wait - ing your call, Read - y for all That you may bid me

ANG. do! Your lov - er if you take me, —

ANG. — Your friend if you for - sake me; — What -

ANG. - ev - er you will make me, Yours to the end am I. —

Largo.

Red. *

Nº 12.

FINALE ACT I:- (Mary and Anglemere.)

"FREE"

Words by
ADRIAN ROSS.Music by
SIDNEY JONES.MELOS.
♩ Allegretto.

Piano.

The musical score is for a piano piece titled "MELOS. Allegretto." in 2/4 time, key of B-flat major (three flats). It consists of five systems of music. The first system is marked "pp" (pianissimo). The second system has "L.H." (Left Hand) written above the bass staff. The score ends with a final cadence in the fifth system.



First system of music. The vocal line consists of four measures of whole notes. The piano accompaniment features a steady eighth-note pattern in the left hand and a melodic line in the right hand.

Second system of music. The vocal line begins with a rest, followed by the lyrics "Come a - way, And". The piano accompaniment includes a *rall.* (rallentando) marking and a *a tempo* marking. The system ends with a double bar line.

Third system of music. The vocal line includes the lyrics "leave them all be - hind you. How are they To fol - low or to". The piano accompaniment continues with the same eighth-note pattern in the left hand and a melodic line in the right hand.

Fourth system of music. The vocal line includes the lyrics "find you? Can I shun my fate by fly - ing?". The piano accompaniment continues with the same eighth-note pattern in the left hand and a melodic line in the right hand.

MARY. ANGLEMERE.

Is there an - y good in try - ing? Now or

AN.

nev - er, The die is cast; One en - deav - our, The

AN.

first and last; Till none dis - cov - ers Where you can

L.H.

AN.

be— In the land of lov - ers, Where life is free!

MARY.

MARY.

Now or nev - er, I break my chain!

MARY.

One en - deav - our - I'm free a - gain!

ANGLEMERE.

ANG.

Hes - i - ta - ting Is all in vain!

poco rit.

ANG.

Why are we wait - ing?

MARY.

Then good -

*rit.**pp*

a tempo di Valse lente.

MARY.

- bye To my throne, Ere I fly All a -

MARY.

lone! For the crown, And its splen - dour, I sur -

MARY.

ren - der Lay it down! Ah!

ANG.

ANGLEMERE.

Say good - bye To them

MARY.

For the Queen they crowned,

ANG.

all: Let them lie Where they fall! Say good -

MARY. And the grief she bore, Will be found Nev - er

ANG. - bye To your sor - row; It's a new world On the

MARY. more! Then good - bye, With a sigh, To the

ANG. mor - row! Now or nev - er, The die is cast;

cresc.

MARY. Queen I have been! I'll for - get Et - i -

ANG. One en - deav - our, The first, the last; Till none dis - cov - ers Where

MARY. - quette, And I'll be Ev - er free!

ANG. You may be - In the land of lov - ers, Where love is free!

CHORUS in Unison (*behind the scenes*).

CHO. *Andante.*

Lit - tle Mo - ther, With your crown of flow'rs When a hun-dred years are done, May you

p

And. *

CHO. still be ours! To no oth-er Would we

f

And.

CHO. *Maestoso.*

ev-er bow. Stay with us as you are now, Lit - tle Mo - ther!

ff

Dialogue.

Presto. (Curtain.)

accel.

Act II.

OPENING CHORUS.

Nº 13.

Words by
ADRIAN ROSS.

Music by
SIDNEY JONES.

Moderato.

Piano.

[illegible]

CHO

jo - ly when you're danc - ing At a ball, Where the

marcato

CHO

wo - men's eyes are glanc - ing Down the hall! But we're

wo - men's eyes are glanc - ing Down the hall! But we're

wo - men's eyes are glanc - ing Down the hall! But we're

CHO

real - ly not ro - manc - ing When we ven - ture on ad - vanc - ing That the

real - ly not ro - manc - ing When we ven - ture on ad - vanc - ing That the

real - ly not ro - manc - ing When we ven - ture on ad - vanc - ing That the

CHO
 sup - per is en - tranc - ing, Best of all! For the
 sup - per is en - tranc - ing, Best of all! For the
 sup - per is en - tranc - ing, Best of all! For the

CHO.
 wild ex - hil - ar - a - tion Need - n't stop. And the
 wild ex - hil - ar - a - tion Need - n't stop, And the
 wild ex - hil - ar - a - tion Need - n't stop, And the

CHO
 course of a flirt - a - tion Does - n't drop. For the
 course of a flirt - a - tion Does - n't drop. For the
 course of a flirt - a - tion Does - n't drop. For the

CHO. rea - dy wait - er ho - vers With the gol - den wine that co - vers The im -

rea - dy wait - er ho - vers With the gol - den wine that co - vers The im -

rea - dy wait - er ho - vers With the gol - den wine that co - vers The im -

CHO. pru - denc - es of lov - ers With its pop! The im -

pru - denc - es of lov - ers With its pop! The im -

pru - denc - es of lov - ers With its pop! The im -

CHO. - pru - denc - es of lov - ers With its pop!

- pru - denc - es of lov - ers With its pop!

- pru - denc - es of lov - ers With its pop!



OPERA DANCERS.

We are All star Dan - cers from the op - er - at - - ic

p

CHORUS.

OPERA DANCERS.

O. D. bal - let! Bal - let! We've been Just seen Dress'd a tri - fle

CHORUS.

OPERA DANCERS.

O. D. im - ma - te - - ri - al - ly - - Al - ly. Now we're

CHORUS.

O. D. Come here Look - ing mod - ern, ra - ther un - ro - man - tic! - Man - tic!

OPERA DANCERS.

O. D.

We'll do For you Some-thing that is tru - ly Trans - at -

CHORUS.

OPERA DANCERS.

O. D.

- lan - tic! - An - tic! Name your fan - cy out of all the lot,

O. D.

Fox-Trot, Tur - key, an - y kind of Trot! Chick - en, Ter - ra-pin, or

O. D.

an - y sort of Crawl- Yan - kee han - key-pan - key- We can do them all!

CHORUS

ff

That's no mat - ter, give us all the lot,

ff

That's no mat - ter, give us all the lot,

ff

That's no mat - ter, give us all the lot,

CHORUS

Fox - Trot, Tur - key, an - y kind of Trot!

Fox - Trot, Tur - key, an - y kind of Trot!

Fox - Trot, Tur - key, an - y kind of Trot!

CHORUS

Chick - en, Ter - ra-pin, or an - y sort of Crawl -

Chick - en, Ter - ra-pin, or an - y sort of Crawl -

Chick - en, Ter - ra-pin, or an - y sort of Crawl -

Yan - kee han - key - pan - key we — can do them all, Oh, we've

Yan - kee han - key - pan - key we — can do them all, Oh, we've

Yan - kee han - key - pan - key we — can do them all, Oh, we've

had e - nough of rag - ging, Turn it up, And re -

had e - nough of rag - ging, Turn it up, And re -

had e - nough of rag - ging, Turn it up, And re -

-cruit the faint and flag - ging With some cup! For a

-cruit the faint and flag - ging With some cup! For a

-cruit the faint and flag - ging With some cup! For a

ALL.

ff *S^{ma}*

Trans - at - lan - tic Trot 'll make you dry e - nough to throt - tle, So we'll

CHO. Trans - at - lan - tic Trot 'll make you dry e - nough to throt - tle, So we'll

Trans - at - lan - tic Trot 'll make you dry e - nough to throt - tle, So we'll

have an - oth - er bot - tle As we sup, So we'll

CHO. have an - oth - er bot - tle As we sup, So we'll

have an - oth - er bot - tle As we sup, So we'll

have an - oth - er bot - tle As we sup!

CHO. have an - oth - er bot - tle As we sup!

have an - oth - er bot - tle As we sup!

ff

FOX-TROT.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff has a key signature of one flat (B-flat) and a common time signature. The melody is written in a simple, folk-like style. The bass staff provides a harmonic accompaniment, primarily using chords and single notes. The score is divided into three measures, each containing a full line of music.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff contains a melody with eighth and sixteenth notes, and the bass staff contains a simple harmonic accompaniment with chords and single notes. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The melody includes a trill on the note G4 in the second measure.



Nº 14.

SONG.— (Camille) and CHORUS.

"BOHEMIA"

Words by

ADRIAN ROSS & PAUL A. RUBENS.

Music by

PAUL A. RUBENS.

♩ Quickly.

Camille.

Piano.

CAM.

1. Come a - way to the land of joy, Ov - er so - ci - e - ty's
 2. Come a - way when the moon is up, Stars are all shak - ing with

CAM.

bor - der, Where ev - 'ry man is a naugh - ty boy, And
 laugh - ter! It's time for cou - ples to dance and sup, And

CAM. *f*

no - bo - dy's keep - ing or - der! Wine and wo - men, and
 ev - 'ry - thing else comes af - ter! Nev - er trou - ble your

rall. *f*

CAM. *pp*

laugh - ter and song, Love a lit - tle, and not too long -
 head to choose. Take the pret - ti - est, don't ask whose -

pp

CAM. *Quicker.* *rall.*

Time and mon - ey were made to scat - ter - What does an - y - thing
 Kiss and quar - rel and flirt and flat - ter - What does all of it

f *rall.*

CAM. *a tempo* *Slowly.* CHORUS.

mat - ter? _____ What does an - y - thing mat - ter? _____
 mat - ter? _____ What does all of it mat - ter? _____

a tempo *f*

CAMILLE 2nd time CHORUS.

Oh! for a night in Bo - hem - ia, Fro - lic and

The first system of the chorus features a vocal line in treble clef and piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#) and the time signature is 3/4. The vocal line begins with a half note 'Oh!' followed by a quarter note 'for', a half note 'a', a quarter note 'night', a half note 'in', a quarter note 'Bo', a half note 'hem', a quarter note 'ia', and a final quarter note 'Fro'. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

feast and fun; Hun - dreds of lit - tle ro -

The second system continues the chorus. The vocal line has a half note 'feast', a half note 'and', a half note 'fun;', followed by a half note 'Hun', a quarter note 'dreds', a half note 'of', a quarter note 'lit', a half note 'tle', and a final quarter note 'ro'. The piano accompaniment continues with harmonic support.

- man - ces Caught in the whirl of the dan -

The third system continues the chorus. The vocal line has a half note '- man', a half note 'ces', followed by a half note 'Caught', a quarter note 'in', a half note 'the', a quarter note 'whirl', a half note 'of', a quarter note 'the', and a final quarter note 'dan'. The piano accompaniment continues with harmonic support.

- ces No - bo - dy out in Bo - hem - ia!

The fourth system concludes the chorus. The vocal line has a half note '- ces', a half note 'No', a quarter note 'bo', a half note 'dy', a half note 'out', a quarter note 'in', a half note 'Bo', a quarter note 'hem', a half note 'ia!', and a final quarter note. The piano accompaniment concludes with harmonic support.

CAM. Cares what is said or done! ——— Oh! for a

con *And.*

CAM. night in Bo - hem - ia - hem - ia - hem -

accel.

accel.

CAM. - ia! Oh! for a night in Bo - hem - ia!

rit.

rit.

ff

And. *

CAM. Give me one! ——— one! ———

pp rall.

D.C. al. f.

Nº 15.

SONG.— (Ma Petite) and CHORUS.

"MARCHING WITH THE BAND."

Words and Music by

PAUL A. RUBENS.

Briskly.

Ma Petite.

Piano. *fff*

Ma P.

1. What is the mu-sic I hear in the street? What is the tune that they are

p

Ma P.

play - ing? It gets in my head and it gets in my feet,

p

Ma P.

What's more, it looks to me like stay - ing. Ev-'ry - one pours

Ma P.

Out at the doors, Here come the men in fours! —

rall.

REFRAIN.
March time. 2nd time Chorus.

Ma P.

When you're marching with the band, Oh, it's

2nd time ff

Ma P.

gor-geous and it's grand; For you feel a per - fect he - ro — When the

Ma P. girls all call out "Cheer - o!" Don't be

Ma P. fright-end of the noise, We are jol - ly sol - dier boys! Come a -

Ma P. - long and walk be - side us, As we're march - ing with the band!

Ma P. band!

2. Briskly.

Ma P.

2. Nur - ses look out as their sweet-hearts go by, Each with his

Ma P.

ri - fle on his should - er; Chil - dren are cheer - ing, but

Ma P.

then want to cry— They can't be sol-diers till they're old - er.

Ma P.

Make haste and grow, Then, don't you know, Out with the drum you'll go! —

rall.

REFRAIN.

March time. 2nd time Chorus.

Ma P.

When you're march-ing with the band,

2nd time *ff*

Ma P.

Oh, it's gor-geous and it's grand, For you

Ma P.

feel a per - fect he - ro — When the

Ma P.

girls all call out "Cheer - o!"

Ma P.

Don't be fright-end of the noise,

Ma P.

We are jol - ly sol - dier boys! Come a -

Ma P.

- long and walk be - side us, As we're

Ma P.

march - ing with the band! band!

Nº 16.

CHORUS OF GENDARMES AND DANCE.

Words by
ADRIAN ROSS.

Music by
SIDNEY JONES.

Tempo di Marcia.

Piano.

The musical score is written for piano and consists of five systems. The first system is marked *pp* (pianissimo) and the second system is marked *p* (piano). The music is in 6/8 time and key of B-flat major. The notation includes various rhythmic values such as eighth, sixteenth, and triplet notes, as well as rests and chords. The bass line often features chords and rests, while the treble line has more melodic movement.

CHORUS OF GENDARMES.

We've come here by the or - ders of Gen - er - al Count To -

GEN. - bol - sk, Chief of sol - diers and war - ders, as clev - er as Os - wald

GEN. Stoll - sk! Some - one has ta - ken the place of him, We've got to

GEN. fol - low the trace of him - Such are the ab - so - lute or - ders of Gen - er - al Count To -

GEN.  - bol - sk, of Gen - er - al Count To - bol - sk!

GEN.  So let us put marks Here on his foot - marks!

GEN.  Look out for some print Show-ing the thumb - print!

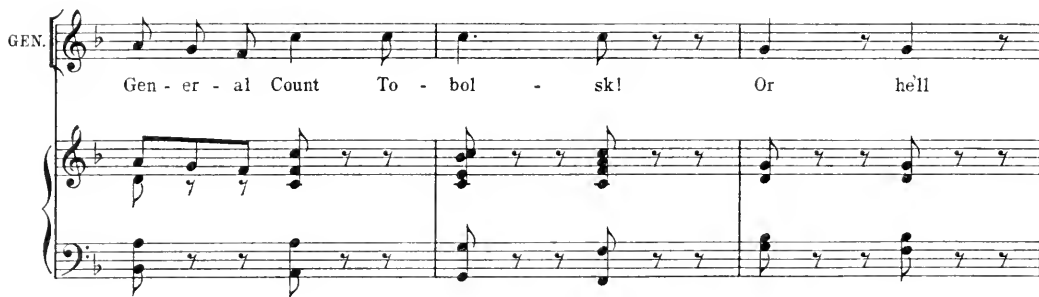
GEN.  When we have found him, Close in a - round him;

GEN. 

Then, if he hits you, Give him ju - jit - su, Give him ju - jit -

GEN. 

- su! We'll stop him by the or - ders of

GEN. 

Gen - er - al Count To - bol - sk! Or he'll

GEN. 

blow up our bor - ders with Tri - nit - ro - lol - u - ol - sk!

GEN.

If he re - sists when we run him in, We won't leave

GEN.

off till we've done him in - Such are the lit - er - al or - ders of

GEN.

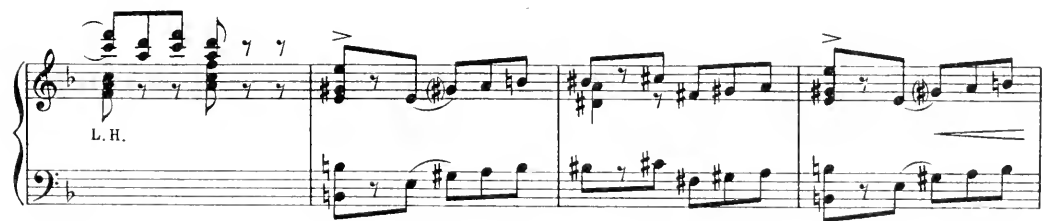
Gen - er - al Count To - bol - sk, of Gen - er - al Count To -

GEN.

- bol - sk!

DANCE.





This page contains six systems of musical notation for piano. Each system consists of a grand staff with a treble and bass clef. The key signature is B-flat major (two flats) and the time signature is 4/4. The first system begins with a piano (*p*) dynamic marking. The music features a variety of note values, including eighth and sixteenth notes, and rests. Slurs and beams are used to group notes. The sixth system includes a forte (*f*) dynamic marking. The notation is clear and professional, typical of a published musical score.

Nº 17.

SONG.— (Mary).

"I DREAM, I DREAM OF YOU."

Words by

ADRIAN ROSS and PAUL A. RUBENS.

Music by

PAUL A. RUBENS.

♩ Allegro.

Mary.

Piano.

Con Ped.

Tempo di Valse.

MARY.

1. Shall I ev - er dis - cov -
 2. Is he roy - al or low -

MARY.

- er One I nev - er have known? _____
 - ly, Is he wealth - y or poor? _____

MARY.

Shall I meet with the lov - er That I want for my
I be - long to him whol - ly, That is all that is

MARY.

own? Life with - out him is lone - ly,
sure! All my life I am giv - ing,

cresc.

fuo. * *fuo.* * *fuo.* *

MARY.

Just a sha - dow - land on - ly, Un - til the night or
His so long as I'm liv - ing; I shall look in his

fuo. *

MARY.

day When he comes to say:
eyes While my whole heart cries: "I

REFRAIN.

Very slowly.

MARY. on - ly, on - ly know I

p pp

MARY. love you, love you so! My

MARY. life is yours, and can - not be free.

L.H.

MARY. Will you not be On - ly for me? For -

MARY.

- sake me if you will, I

MARY.

love you, love you still; And

MARY.

all the time, what - ev - er I do, I

MARY.

rit. dream, I dream of you!"

rit. *rit.* D.C. 8

Nº 18.

DUET.—(Mary and Camille.)

"QUEEN OF JOY."

Words by
ADRIAN ROSS.

Music by
SIDNEY JONES.

Tempo di Valse.

Piano.

Red. #

The piano introduction is in 3/4 time, marked 'Tempo di Valse'. It features a melody in the right hand and a harmonic accompaniment in the left hand. The key signature has one flat (B-flat). The introduction consists of four measures, ending with a repeat sign.

CAMILLE.

CAM. Oh, I know why you're here, You de-mure lit-tle dear,

Camille's first vocal entry is in 3/4 time. The melody is in the right hand, and the piano accompaniment is in the left hand. The key signature has one flat. The lyrics are 'Oh, I know why you're here, You de-mure lit-tle dear,'.

CAM. As in-no-cent as may be, Art-less ba-by!

Camille's second vocal entry is in 3/4 time. The melody is in the right hand, and the piano accompaniment is in the left hand. The key signature has one flat. The lyrics are 'As in-no-cent as may be, Art-less ba-by!'.

CAM. It's a play that you act For the man you at-tract;

Camille's third vocal entry is in 3/4 time. The melody is in the right hand, and the piano accompaniment is in the left hand. The key signature has one flat. The lyrics are 'It's a play that you act For the man you at-tract;'.

MARY.

rit.

CAM. And that is how you stole him from me— Oh, I can see! A mis -

MARY. - take you are mak - ing, I know it

a tempo

MARY. is not true, When you say I was

MARY. tak - ing One who be - long'd to you!

Più mosso.

CAMILLE.

MARY.

I don't know what you mean.

You have come in be - tween.

ff

CAM.

MARY.

Presto

But you'd best let him go!

By what right, may I know?

ff

MARY.

CAMILLE.
*rit.**a tempo*

I am the Queen of Love and

*fp**rit.**p*
a tempo

CAM.

Joy ———— Ov - er man and boy! Mine when I choose them,

CAM. *tail*
Tease or a - muse them, Break them or lose them, Like a toy!

colla voce *cresc.*

CAM. *p* *a tempo* *p*
I am Queen on a throne That is
MARY. Yet there may be one man a - lone That you

rit. *a tempo*

CAM. all my own! Men I have known Come when I call -
MARY. have not known, And you may own. Though you may call,

rit. ** * **

CAM. For they fol - low me, one and all!
MARY. He will come to you not at all!

rit. *ff* ** * ** *rit.* *ff* ** * ** *rit.* *ff* ** * **

MARY.

Do you dream that I tried To en-tice him a - side,

MARY.

For fear you should re - cov - er Your lost lov - er?

MARY.

You can charm all the men - Do your best with him then:

MARY.

CAMILLE.
rit.

And ev-en if I care for the man, Win - if you can! If he

CAM *a tempo*

loves me. I'll let him! Is he worth

a tempo

CAM

sigh - ing for? For sup - pose you don't

CAM

get him. You can have plen - ty more!

MARY. *Più mosso.* There is no one like him!

CAMILLE. That's a cu - ri - ous whim!

MARY. For I love him, you

MARY. CAMILLE. Presto.

see— You can keep him, for me!

CAM. *rit.* *a tempo*

I am the Queen of Love and Joy—

fp *rit.* *a tempo*

CAM.

O - ver man and boy! Mine when I choose them, Tease or a -

CAM. *rall.*

- muse them. Break them or lose them, Like a toy!

rall. *cresc.*

rit. *a tempo*

CAM. I am Queen on a throne That is

MARY. *rit.* *a tempo*

He is the one I want a - lone For my

rit. *a tempo*

p

CAM. all my own! Men I have known Come when I

MARY. ve - ry own! Hopes I have known, Dreams I re -

L.H.

Ad. *

CAM. call- What is one of them all?

MARY. - call, He has giv - en me all!

Ad. * *con Ad.*

CAM. You love him so? Take him and go!

MARY. I love him so, More than I know!

L. H.

Ad. *

CAM. He will leave you Or de-ceive you! What care I? Good - bye!

MARY. Can he leave me Or de-ceive me? I will try - Good - bye!

L. H.

Presto.

CAM.

MARY.

Ad.

No 19.

DUET.— (Ma Petite and Walter.)

"MI PETER PIPER?"

Words by

ADRIAN ROSS & PAUL A. RUBENS.

Music by

PAUL A. RUBENS.

Moderato.

Piano.

WALTER.

1. Mis - ter Pe - ter Pi - per Was a pock - et snip - er -
 2. Mis - ter Pe - ter Pi - per Wrig - gled like a vi - per!

The piano introduction consists of two staves. The right hand plays a melody of eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The tempo is marked 'Moderato'.

MA PETITE.

Quick of hand and brain too, Up - on the watch and chain too!
 But for quite a quar - ter He wore his hair much short - er!

Ma Petite's part begins with a vocal line on a single staff, followed by a piano accompaniment on two staves. The melody is simple and rhythmic, matching the 'Moderato' tempo.

WALTER.

No sweet - - er Man than Pe - ter But the po -
 Vine Street - - ers, Friends of Pe - ter's. They mark'd his

Walter's second part features a vocal line on a single staff and a piano accompaniment on two staves. The accompaniment includes some sustained chords in the right hand.

WAL.

- lice card Gave him no peace!
card With three months' hard!

WAL. BOTH.

For Mis - ter Pe - ter Pi - per pick'd a pock - et,
So Mis - ter Pe - ter Pi - per pick'd a pock - et,

BOTH.

Mis - ter Pe - ter Pi - per went to jail; He thought he'd land a lock - et With a
Mis - ter Pe - ter Pi - per went to jail; He thought he'd land a lock - et With a

BOTH.

jew - el in the sock - et By the pick - ing of a pock - et Of a fat fe - male!
jew - el in the sock - et By the pick - ing of a pock - et Of a fat fe - male!

BOTH.

Poor Pe - ter Pi - per! He was set up - on and sat up - on and
Poor Pe - ter Pi - per! The po - lice were so par - tic - u - lar - ly

BOTH.

kick'd! He was in a pret - ty pic - kle Waaen the
strict He was in a pret - ty pic - kle And his

BOTH.

par - ty felt a tic - kle In the pet - ty pock - et Pe - ter Pi - per
ten - der tears would tric - kle On the peck of oak - um Pe - ter Pi - per

BOTH.

pick'd!
pick'd!

After 2nd Verse.

D.C. *f*

DANCE.

The musical score is written for piano and violin. It consists of six systems of staves. The first system begins with a piano (*p*) dynamic marking. The second system features a violin staff with a melodic line and a piano staff with a harmonic accompaniment. The third system includes a *p-f* (piano-forte) dynamic marking. The fourth system shows a violin staff with a melodic line and a piano staff with a harmonic accompaniment. The fifth system continues the melodic and harmonic development. The sixth system concludes with a first ending (1.) and a second ending (2.), both marked with a repeat sign and a fermata.

BOTH.

Presto.

Mis - ter Pe - ter Pi - per pick'd a pock - et,

BOTH.

Mis - ter Pe - ter Pi - per went to jail; He

30TH.

thought he'd land a lock - et With a jew - el in the sock - et By the

BOTH.

pick - ing of a pock - et Of a fat fe - male!

OTH. Poor Pe - ter Pi - per The po - lice were so par - tic - u - lar - ly

OTH. strict! He was in a pret - ty pic - kle And his

OTH. ten - der tears would tric - kle On the peck of oak - um Pe - ter Pi - per

OTH. pick'd! _____

Nº 20.

SONG—(Camille) and CHORUS.

"THE SEASONS."

Words and Music by

PAUL A. RUBENS.

Tempo di Marcia.

Piano.

Ped.

*

CAMILLE.

1. When the Sum - mer's blue a - bove, That's the time I

CAM.

fall in love; When we are to - geth - er, you know,

CAM.

It's too hot to get up and go!

CAM. Au - tumn leaves turn gold and brown, T at last they

CAM. flut - ter down; But don't you try to fly a - way - You have

REFRAIN.
Broad march.

CAM. come to stay! I liked you first in the

CAM. Sum - mer, When all the ros - es were red;

CAM. In the chil - ly Au - tumn Love was warm in-

CAM. -stead. All thro' the Win - ter you charmed me;

CAM. Still, it's a cu - ri - ous thing, Though since I met you I

CAM. could - n't for - get you, I loved you the best in the Spring! _____

CAM.  2. Win - ter comes with

CAM.  snow and storm— That's a trou - ble keep-ing warm!

CAM.  When the beat - ing bliz - zard is on, Cud - dle up un -

CAM.  - til it is gone! Spring with A - pril sun and rain

CAM.  Makes us all be - gin a - gain; And you are quite the

CAM.  ni - cest thing That is out in Spring!

REFRAIN.
Broad march.

CAM.  I liked you first in the Sum - mer, When all the ros - es were

CAM.  red; In the chil - ly Au - tumn

CAM. Love _____ was warm in - stead.

CAM. All thro' the Win - ter you charmed me; Still, it's a cu - ri - ous

CAM. thing, Though since I met you I could - n't for - get you, I

CAM. loved you the best in the Spring! _____

rit. *a tempo*

CHORUS.
f Broad march.

I liked you first in the Sum - mer,

This system contains the first two staves of the chorus. The vocal line (treble clef) begins with a quarter note 'I', followed by eighth notes 'liked', 'you', and a quarter note 'first'. The piano accompaniment (grand staff) features a strong bass line with eighth notes and chords in the right hand. A dynamic marking of *f* (forte) is present at the start of the piano part.

CHO.

When all the ros - es were red;

This system contains the second two staves of the chorus. The vocal line (treble clef) has a half note 'When', followed by eighth notes 'all', 'the', and a half note 'ros - es were red;'. The piano accompaniment continues with a steady eighth-note bass line and chords in the right hand.

CHO.

In the chil - ly Au - tumn

This system contains the third two staves of the chorus. The vocal line (treble clef) has a half note 'In', followed by eighth notes 'the', 'chil - ly', and a half note 'Au - tumn'. The piano accompaniment features a half-note bass line and chords in the right hand.

CHO.

Love was warm in - stead.

This system contains the final two staves of the chorus. The vocal line (treble clef) has a half note 'Love', followed by eighth notes 'was', 'warm', and a half note 'in - stead.'. The piano accompaniment concludes with a half-note bass line and chords in the right hand.

CHO. All thro' the Win - ter you charmed me;

CHO. Still, it's a cu - ri - ous thing,

CHO. Though since I met you I could - n't for - get you, I

CHO. *rit.* loved you the best in the Spring!

For Dance, Verse and Refrain f

N^o 21.

FINALE.- ACT II.

Words and Music by

PAUL A. RUBENS.

Valse lente.
(Dialogue.)

Piano.

*pp**Con Ped.*

The musical score is written for piano in 3/4 time, one sharp key signature (F#). It consists of five systems of music. The first system includes the tempo marking 'Valse lente. (Dialogue.)' and the dynamic marking 'pp'. The second system continues the dialogue with various chords and melodic lines. The third system features a key signature change to two sharps (F# and C#) at the end. The fourth system continues the dialogue with various chords and melodic lines. The fifth system concludes the piece with a double bar line and a key signature change to two sharps (F# and C#).


Broad March.
CHORUS in UNISON.

CHO. 

I liked you first in the Sum - mer,

CHO. 

When all the ro - ses were red;

CHO. 

In the chil - ly Au - tumn

CHO. 

Love was warm in - stead.

CHO. All through the Win - ter you charm'd me;

CHO. Still it's a cu - ri - ous thing.

CHO. Though since I met you I could - nt for - get you, I

CHO. *rit.* loved you the best in the Spring!



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